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with authority. We are glad to notice recent signs of an awakening among ourselves upon this matter, for the question is of evils which, taken in season, present little difficulty, but, neglected for a while, become almost unmanageable. To the philanthropist Mr. Kingsley eloquently commends this opportunity "for some nobler, more methodic, more permanent benevolence than that which stops at mere almsgiving and charity schools"; to the political economist he urges it as a certain means for the reduction of crime and the increase of effectiveness in a given population; and to those who are alarmed at the number of mouths which Mother Earth must feed already, he points out the exhaustless fertilizing principle embodied in her very waste.

In the critique upon Shelley and Byron, Mr. Kingsley's opinion, although somewhat at variance with the general judgment, is well supported by his argument. He seems to read the characters of the two men with clear insight, and translates their poetry through knowledge of the states of mind in which their poems were born. This award is marked with his usual fairness, and expressed with that decision and perspicuity which always make us feel that we have his honest opinion upon each topic he discusses. The article on "The Fool of Quality" is a warm-hearted tribute to a man whose name has been suffered to rust in the memory of the present generation, but who, through Mr. Kingsley's praise, is anew introduced to the reading public.

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9. — *The Marble Faun: or, The Romance of Monte Beni.* By NATHANIEL HAWTHORNE, Author of "The Scarlet Letter," etc., etc. Boston: Ticknor and Fields. 1860. 2 vols. 16mo. pp. 283, 284.

ON the publication of Mr. Hawthorne's last romance, his writings were made the subject of an extended article in this journal; and we need not therefore enter into any discussion now of his general characteristics, for they remain unchanged except by the modifications arising from moral and intellectual growth. The greater part of the interval which has since elapsed has been passed by Mr. Hawthorne in England and in Italy, and the book before us is the first fruit of his residence abroad, — to be followed, we hope, by many other productions of equal merit. As a work of art, we are inclined to place it above either of his previous books. Its style has a harmony and beauty of expression and a warmth of coloring which are seen in none of his other writings, and there are passages in which criticism cannot suggest even the alteration of a word. Though it owes much of its interest to the mystery surrounding its principal character, and is deeply penetrated by the

tragic element in which the author delights, its tone is far more healthful than is that of his other romances. Its plot, however, has the intricacy which is a prominent fault in all his romances; and the book leaves on the mind of the reader an impression of incompleteness. Its scene is laid in Italy, and the first draft of the story was made there, though it was written out for the press in England. Its inspiration indeed comes wholly from Italy, and some of its most delightful pages record the impression produced on the author by the masterpieces of ancient and modern art in Rome, and by Italian scenery and life. Never obtrusively introduced, these descriptions spring naturally out of the narrative, and give to the volumes much of the interest belonging to a book of travels. Two of the characters are American artists, one a sculptor and the other a painter; and among the descriptive passages is an enthusiastic mention of Story's statue of Cleopatra.

There are only four personages brought prominently into notice; but they have great individuality, and their characters are drawn with even more than Mr. Hawthorne's accustomed skill. Nothing, indeed, can be more finely delineated than the beautiful and sinless life of Hilda, while its striking contrast with the dark and guilt-stained career of Miriam gives added force to the representation. As is the case in his previous romances, Mr. Hawthorne has thrown all his strength into the delineation of his women; but the characters of Kenyon, the speculative sculptor, and of Donatello, in whom so great a transformation is wrought, are both delineated with much power. As a work of the imagination, and as a picture of modern Italian life, the book is equally deserving of praise; and its fascination is such, that the reader will scarcely close the volumes until he has turned the last page.

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10. — *Revolutions in English History.* By ROBERT VAUGHAN, D. D.
Vol. I. *Revolutions of Race.* New York: D. Appleton & Co.
1860. 8vo. pp. xv. and 563.

DR. VAUGHAN is favorably known as the author of a "History of England under the Stuarts," and of some other historical and educational works, which may be regarded as in a measure preparatory to the more elaborate production named above. The design of this is to present a compend of English history from the earliest times, and to exhibit the various causes which have at length resulted in the national character and institutions now familiar to us, as well as to show what was the immediate effect of every important revolution or dynastic change on the condition of the people. The portion now pub-